

# KERAMIC STUDIO

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SYRACUSE, NEW YORK

September 1920



THE American Federation of Arts held its Eleventh Annual Convention at The Metropolitan Museum May 19th to 21st. In all 44 exhibitions covering painting, sculpture, textiles, wall paper, etc., etc., were circulated during the season now closing, these having reached 97 different communities.

The American Federation of Arts has constantly on tour some forty traveling exhibitions of many kinds, paintings, sculpture, engravings, industrial arts, photographs, textiles, wall paper prints for home decoration, etc., etc., selected by experts. These reach all parts of the country, having made 150 stops this year. It also circulates illustrated lectures, prepared by authoritative writers, museum curators, painters, sculptors and other qualified persons. The Federation publishes a wide awake monthly, *The American Magazine of Art*, and the official art directory of the country, *The American Art Manual*.

Robert Grier Cooke, President of the Fifth Avenue Association, spoke on "Shop Windows". "If we are to encourage craftsmanship", said Mr. Cooke, "we must do it by the democratizing of art, and I know of no more effective way of accomplishing this greatly desired end than by utilizing the wonderful art treasures and artistic merchandizing of the Fifth Avenue shops and stores through artistic window displays and thus stimulating the encouragement of art in commerce.

"Art quality will never sell a product if the consumer is ignorant of what constitutes the art quality. The salesman ignorant of the art quality will have difficulty in recommending the artistically superior article, while the manufacturer to be successful must cater to the public taste. Are we then to let public taste be a mere matter of whim?"

William M. Ivins, Jr., Curator of The Metropolitan Museum, spoke of illustrated papers and magazines. "The illustrations and typographical decoration of current newspapers and magazines are prints, to be selected for preservation, classified and used just as etchings and engravings are. Their greatest use in the art museums is possibly to the student of design in the arts and crafts, for whom they contain much valuable information not otherwise to be had."

An interesting reference was made by Mr. Ivins to the comic cartoon, his criticism of which was not as dark as that of artists generally. He declared that prints must have three guiding qualities—design, drawing, human interest—and that unless they have human interest, they are not real. For this reason the series cartoon of the daily papers appeals to the people. It always has human interest even though this quality may be overdone or underdone as the case may be. He said that he, as a curator of prints, looked forward to the cartoon in his morning paper. The speaker above all made clear that the cheapest illustration, namely that in a 2c newspaper, was as much a print as a Rembrandt, and should have its own educational value.

"The nationwide growth of sign boards is debauching

the taste of our citizens", said Mr. Joseph Pennell, the etcher. "Billboards," he said, "are ruining the landscape and the townscape. They are danger to road users. They harbor dirt and indecency. As in all other countries laws must control them and, more important, be enforced." Mr. Pennell scored billboards as a menace to public taste, as eyesores in our cities, and as destroyers of countrysides. "The billboard people", declared the speaker, "have stolen the beauty of our country and to steal beauty is the same as to steal cash."

The speaker especially pointed out the danger of billboards on curves on highways and urged citizens to boycott advertisers that use billboards. He had no mercy for the poster advertising people, calling them barbarians and vandals, and spoke of the effect of ugly signs on the growing minds of children. "For every one hundred going into the museum to enjoy paintings many thousands are on the street and absorbing the ugliness of billboards."

Richard F. Bach, Associate in Industrial Arts at The Metropolitan Museum, spoke of "Museums and the Industrial World." Mr. Bach's major premise was that museums are educational institutions, and that no modern museum in the art or science field could be established or maintained without due regard for a well developed educational machinery as part of its fabric. Museums consist of collections in a physical sense only; in practical working they consist in equal degree of exploitation of those collections. As instruments of public service in the broadest sense museums of art much reach as many classes of the public as possible. In many instances they have already established themselves as agencies for dissemination of knowledge and inspiration for school training, as well as for adults, in some cases even reaching the blind and the deaf. In some museums there are now series of extension lectures. But there is a more fruitful field than all of these, except that of the little children—that is the field of production of articles into which artistic design enters, all of which are made in quantity and any one of which is a silent element in the cultural broadening out of the minds of children, as well as grown-ups. Mr. Bach declared that the highest service of any art museum to the public lay in this field of serving the producers and distributors dealing in home furnishings, costume and in other fields of industrial art design.

In conclusion, the speaker advocated the industrial arts museum as a working entity in any community. An industrial arts museum would have certain advantages in that it could house reproductions and copies as well as originals, in fact could have replicas of choice pieces purposely made for study. Such a museum would require process exhibits, a showing of raw materials and machinery, construction models and above all continuous exhibits of articles of current manufacture selected by a jury of experts with regard to design and execution. Such a museum would become the most powerful agency for the advantageous growth of American design in the industrial arts. It would maintain intimate relationship with schools of industrial arts, with the working organization of manufacturers and designers and tradesmen, with vocational schools, with dealers, with

natural history museums. It could in the end even maintain a model department or small house, changing the furnishings regularly according to style or cost and working with schools and dealers and makers in obtaining and using the items forming part of its significance, as in the case of Trenton which would specialize in pottery, etc. In a great city like New York, however, an industrial arts museum would need to be the most complete, embracing all the industries of artistic manufacture. Perhaps the remoter future might see a great industrial arts school as a factor in the public service of this museum.

VASE (Supplement)

*S. E. Kelley*

**T**INT entire vase with overglaze paint—"Satsuma." Apply heavy, then fire. Second working—Enamels: Light green is Grass Green; dark green is 1 part Cadet Blue, 4 parts Grass Green; dark blue is 1 part Turquoise, 1 part Cadet Blue; light blue is Swiss Blue; violet tone is Amethyst; red: Orange Red; yellow: Citron.



ADAPTATION OF COLOR SUPPLEMENT



SUPPLEMENT DESIGN—S. E. KELLEY



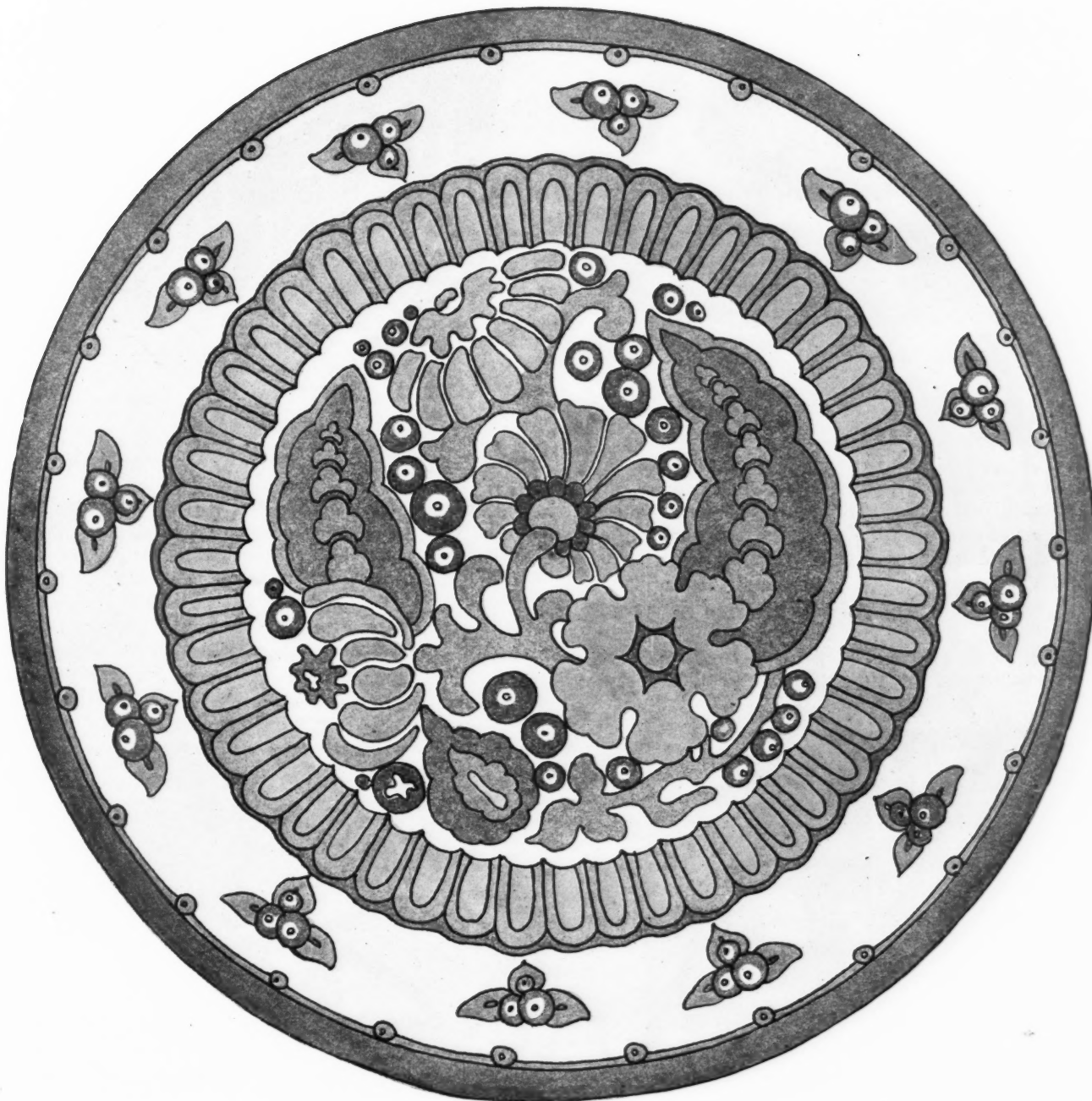
SEPTEMBER 1920  
KERAMIC STUDIO

VASE—S. E. KELLEY

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AN ADAPTATION OF COLOR SUPPLEMENT TO A LARGE PLATE

Same color scheme as color supplement.



RUTH PERL

## MAKING AND DECORATING A BOWL

*Miss Belle Boas.*

ONE of the problems in the eighth grade of the Horace Mann School is the designing and making of a small decorated bowl. Clay, the medium used, has been handled by most of the students in the elementary school in a simple way, but it remains for the upper school to treat it with more skill and appreciation for form and design. It is especially worth while, not only for the joy of experience in handling such plastic material, but because the working with it gives a knowledge of one of the oldest of crafts and presents an admirable opportunity for applying the princi-



ANITA MOELLER

ples of design to a definite project, thus learning how materials influence and govern design.

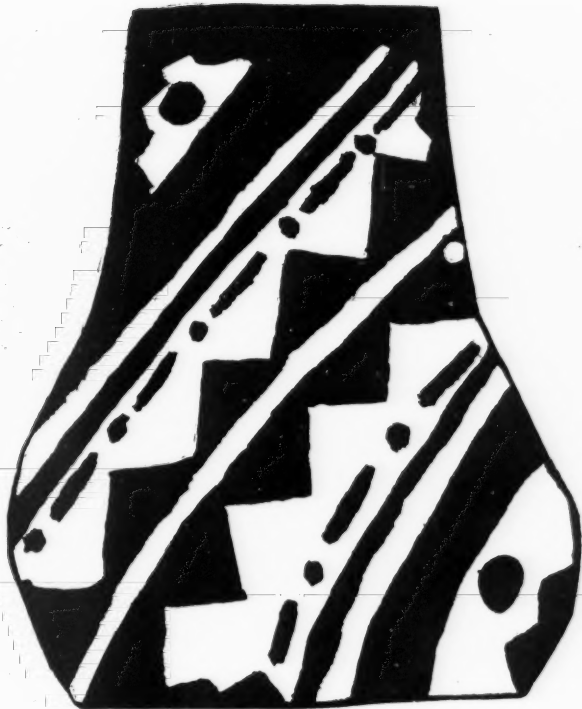
As an introduction to this work a brief history of the craft is given, starting with the ancient Egyptian, Cretan, Prehistoric American Indian and other primitive work, and then leading on to the Greek vases and Persian jars which are compared with each other, the development of this beautiful craft is traced down to the more recent work of Mexican Majolica and Modern American Indian. Photographs,



JANICE MOSES



GRACE KOEHLER



MARGERY MYERS



DAVIS JENNINGS

illustrations in art histories, in back files of *Keramic Studio* and, when time permits, actual objects in the Museums are studied.

One of the first things that is done is to make a study of the shapes of different kinds of pottery in order to understand what it is that makes fine form. By analyzing the profiles of Greek and Chinese vases, for instance, two facts are observed. Not only must the profile have an interesting curve in which one portion is more important than another, but the relation of the height to width must be fine. In other words, **LINE** and **PROPORTION** are all important. Several charcoal profiles (Figs. 1, 2, 3) of the height of the bowl which is to be made are then drawn, avoiding in doing this, too round a curve. The best of these designs is chosen and the paper on which it is made is folded (Fig. 5) in several widths, and in this procedure special attention is given to the width at the top and the bottom of the proposed vase, for it is desirable that they be different. Again, the best is chosen and then a number of these are cut and at the same time a base of paper is made by using half the length of the base line for a radius and describing a circle.

The next thing that is planned is the spacing for the decoration which may be in horizontal, vertical or diagonal bands or medallions. (Figs. 6, 7, 8, 9). This is done on the shape which has been designed by the student and then the remainder of the design is built up. Because the bowls are to be built by hand, in the primitive method of coiling, the designs on primitive work of this kind are studied. In this particular problem units of design from Peruvian pottery (Fig. 12) were selected and drawn on the backboard by the instructor in charge and the students were given a choice of one or two to work with. These units are simple and readily adaptable to border or medallion arrangements.

Charcoal was again used to make these designs. The units were combined and changed and in many instances the ultimate results were entirely different from the original



KATRINA von ASMUS

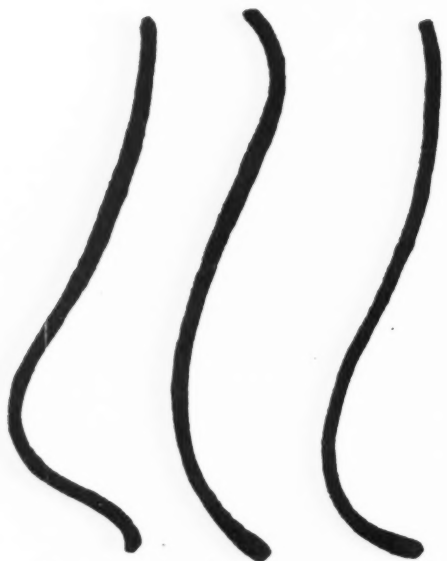
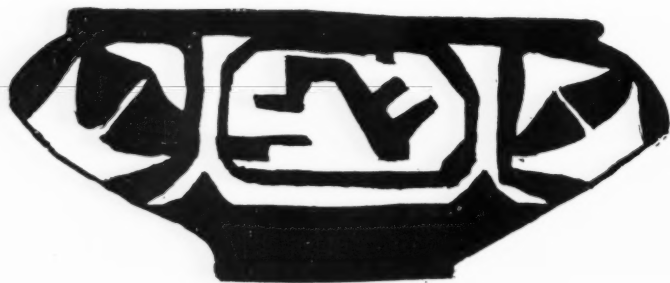


fig. 1

fig. 2

fig. 3

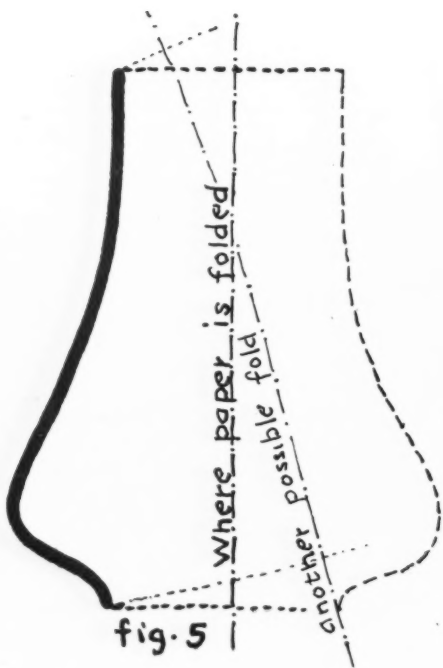


fig. 5



fig. 6

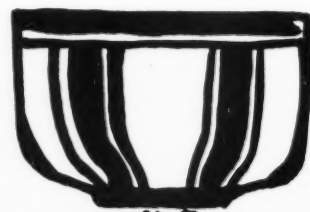


fig. 7



fig. 8



fig. 9

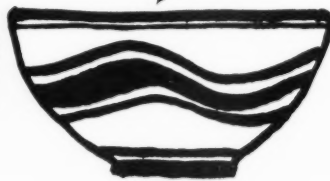


fig. 10

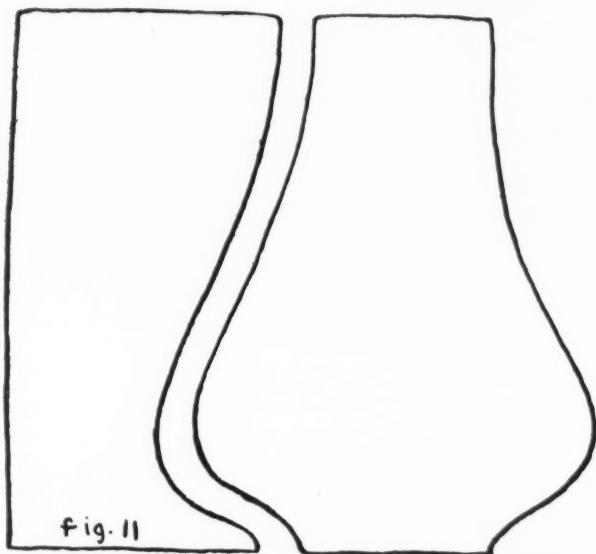
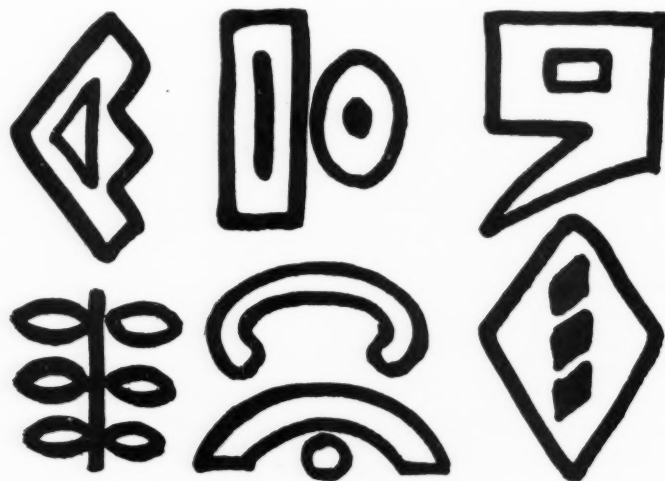
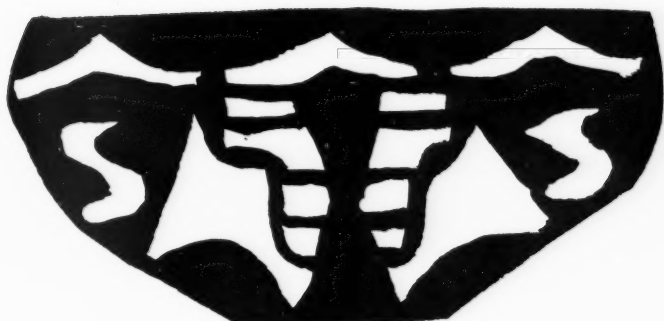


fig. 11



Motifs from Peruvian Pottery fig. 12





ELLEN LOVE



ALICE BERNHEIM



MARIANNE LANSING



MILDRED BERNSTEIN



M. McMURRAY



BETTY SCHOONMAKER



MINNIE MEHLIN

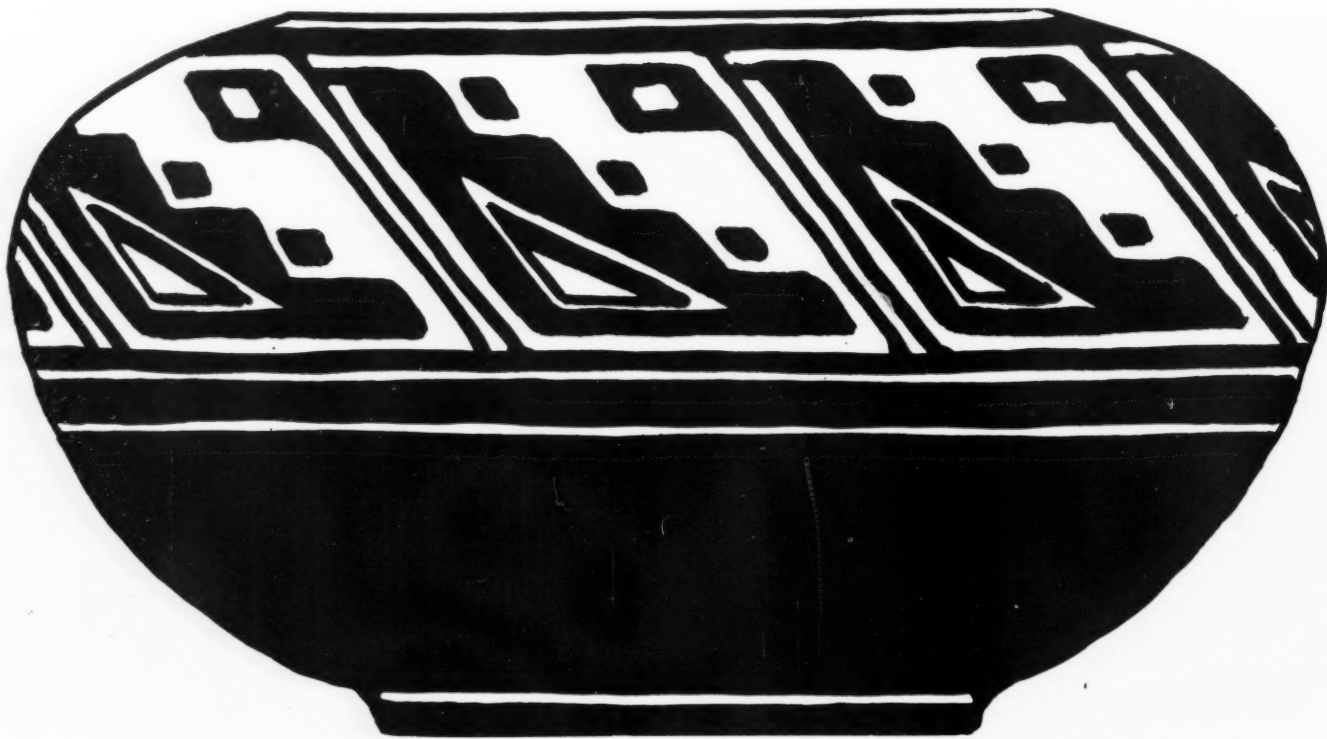
motifs. But that did not matter, unity of design, strong dark and light pattern and rhythm were the things that were emphasized. When the designs were as fine as the students could make them they were traced on Japanese paper and inked in with India ink. (See designs on pages 70 to 76)

The bowls were done in the coil method and were begun in the usual way, of making a bottom of a flat piece of clay, the size of the paper circle which was made by the student in the beginning of the problem. Care was taken at the outset to keep the coils thick. The shape of the paper pat-

tern was followed and when the desired height was reached and the coils had been thoroughly welded together both inside and out, wire tools were used to refine the shape and to make it correspond exactly to the original shape. If the student has difficulty in making the vase and in holding this against the pottery the accuracy of the construction can be tested. The last stage of the work was to sandpaper the bowls until they were smooth.

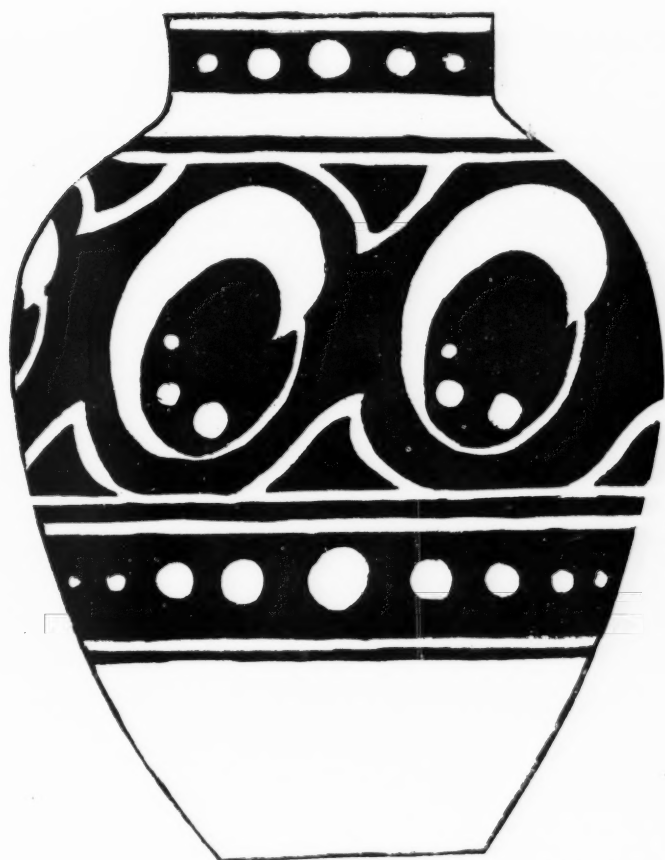
The designs which the pupil had planned to repeat three times around the bowl were, in most cases, drawn on the bowls after they were thoroughly dried. An underglaze French Green was mixed in quantity by the instructor and a small amount was given to each pupil who applied it thinly in three or four coats or enough to cover the design so that none of the body showed through. After they were fired, in which process the students were familiarized, some of the bowls were given a wash of amber glaze.

The lesson came but once a week and oftentimes there was much wailing because bowls had cracked, having been left too dry, or had sagged to a flat mass, having been too wet. But the experience was worth while and the students profited by their disappointments in being more careful in their next attempts. In this problem each year the motifs may be changed. Symbolic designs are always interesting and valuable to use. They may come from pottery which has been studied or they may come from any of the innumerable sources from which the designer gets inspiration. Textiles, rugs, basketry, batik and many other things, examples of which are illustrated from time to time in *Keramic Studio*, may be applied to this problem which gives a great deal of pleasure to the students and which can be worked out quickly and satisfactorily in any school which owns a kiln or which has access to one.



BOWL DESIGN BY ADVANCED STUDENT FROM PERUVIAN MOTIF

To be done in Dull Red with a covering of Amber Glaze.



KATHERINE COLE



HANNAH SENIMEL



EVA GORITZ



HELEN OSKINSON





SOME OF THE FINISHED BOWLS BY STUDENTS OF HORACE MANN SCHOOL 8TH GRADE

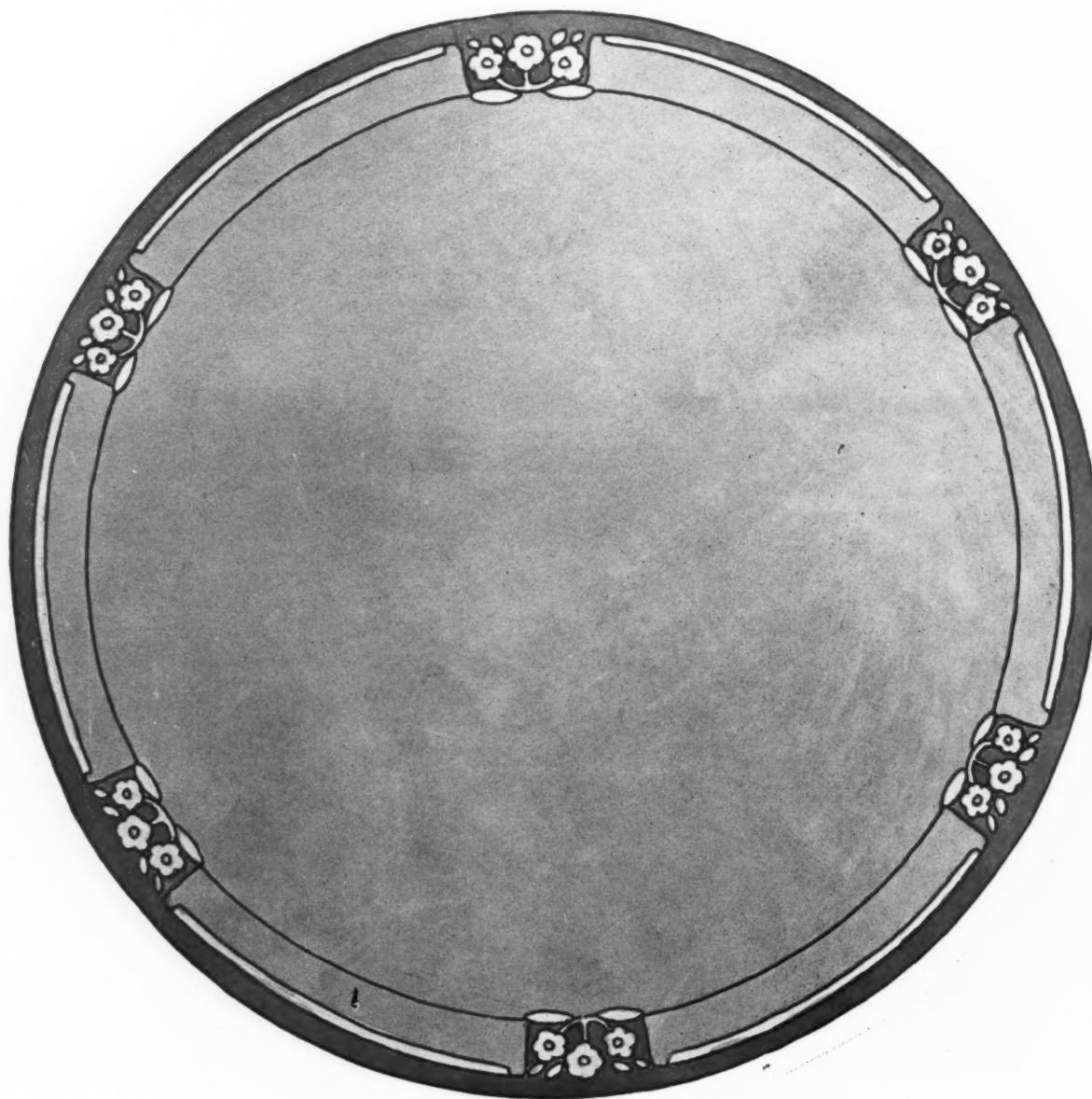


PLATE DESIGN—FRANCIS DAY

Paint in all the design as illustrated with green gold and fill in the flower forms with bright color.



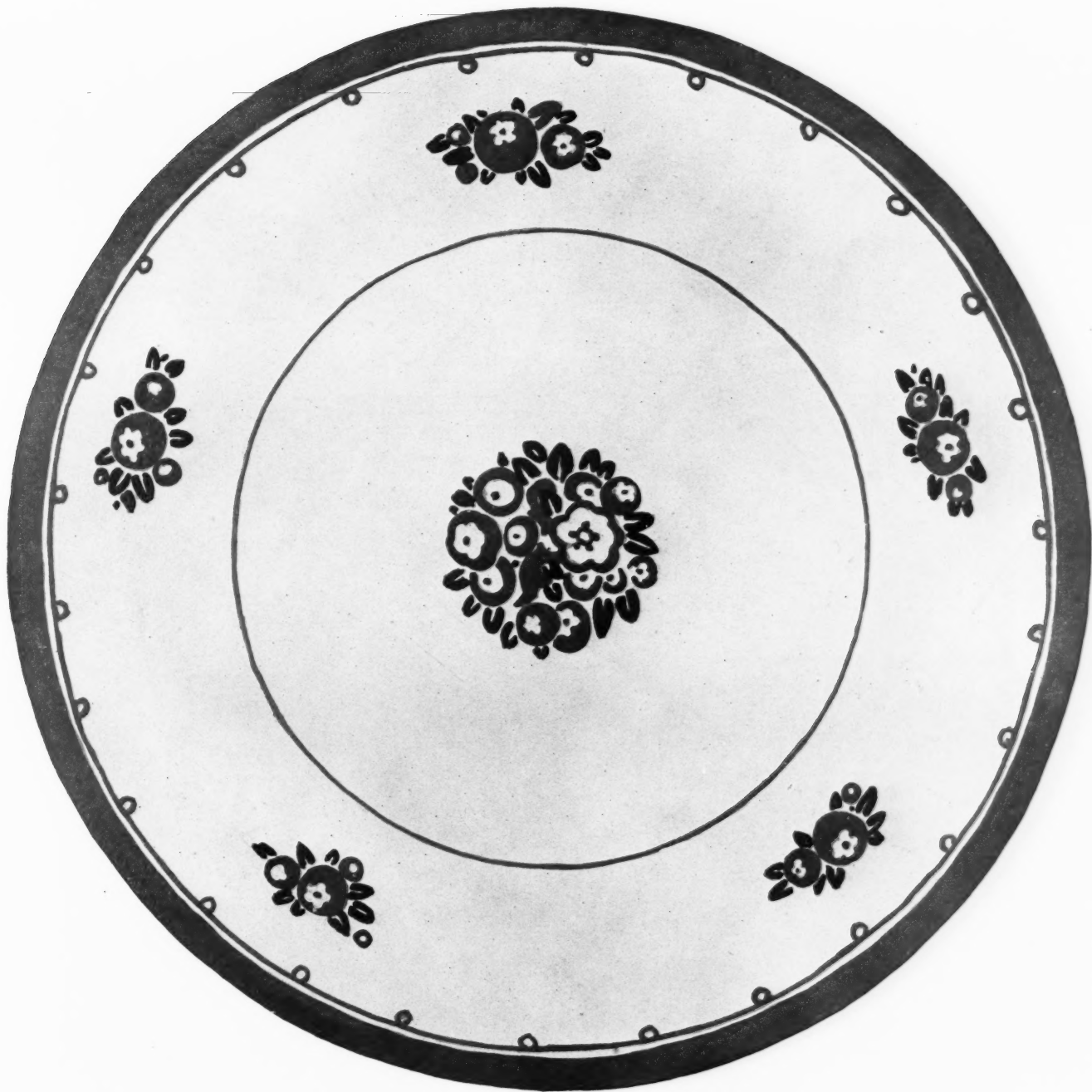
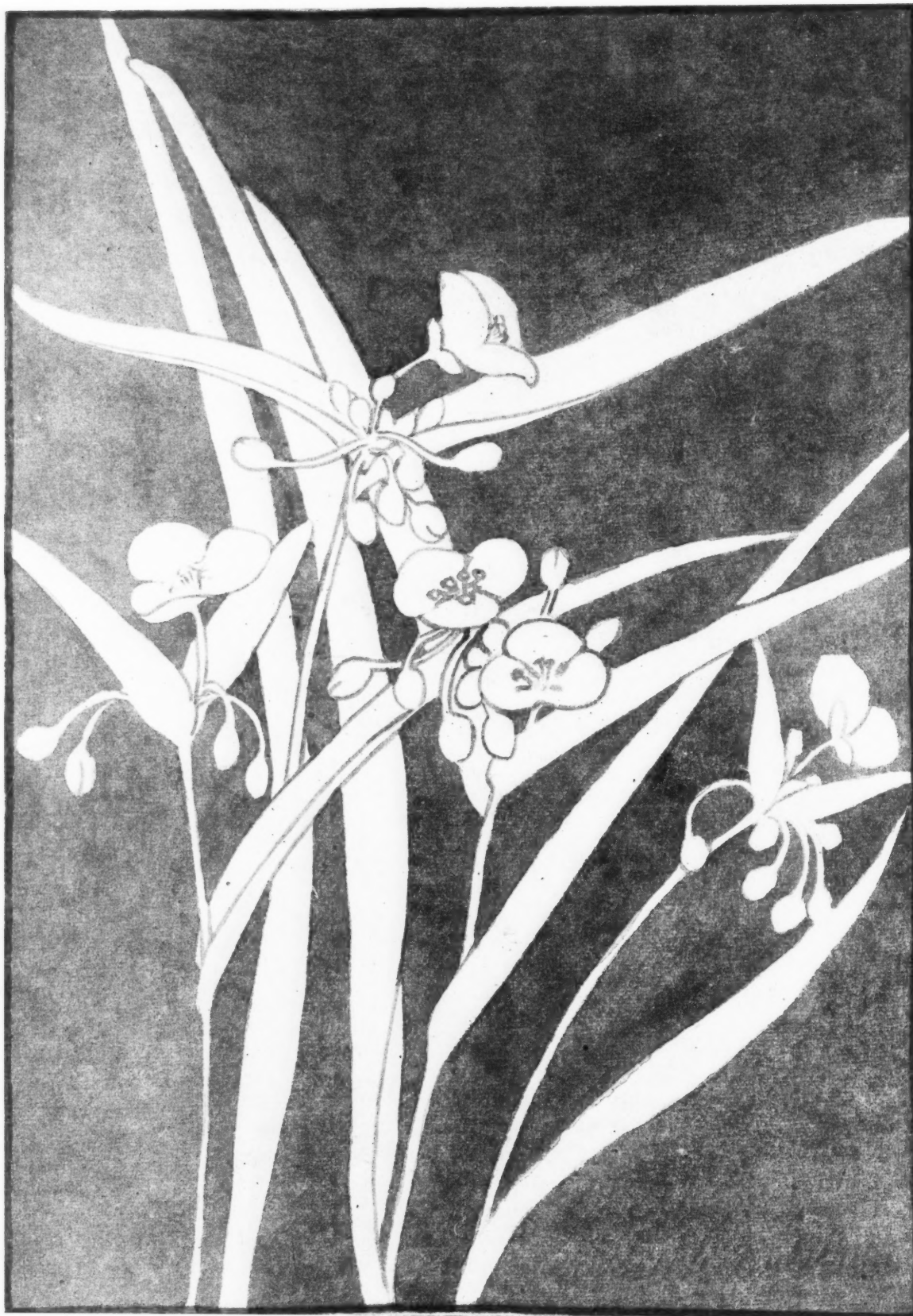


PLATE DESIGN SUGGESTED BY THE COLOR SUPPLEMENT

Carry out in Light Green and Lavender enamels. Repeat the small groups of flowers and outer bands on the cups and saucers and the center motif on the sides of sugar and creamer.



TRADESCANTIA—ALBERT HECKMAN

**I**N colors for dusting this may be carried out in Water Blue for the flowers, Mode for the buds, Waterlily Green for the leaves and Glaze for Blue in the background. In ordinary china colors it could be carried out by first outlining the design in grey and then painting in the flowers

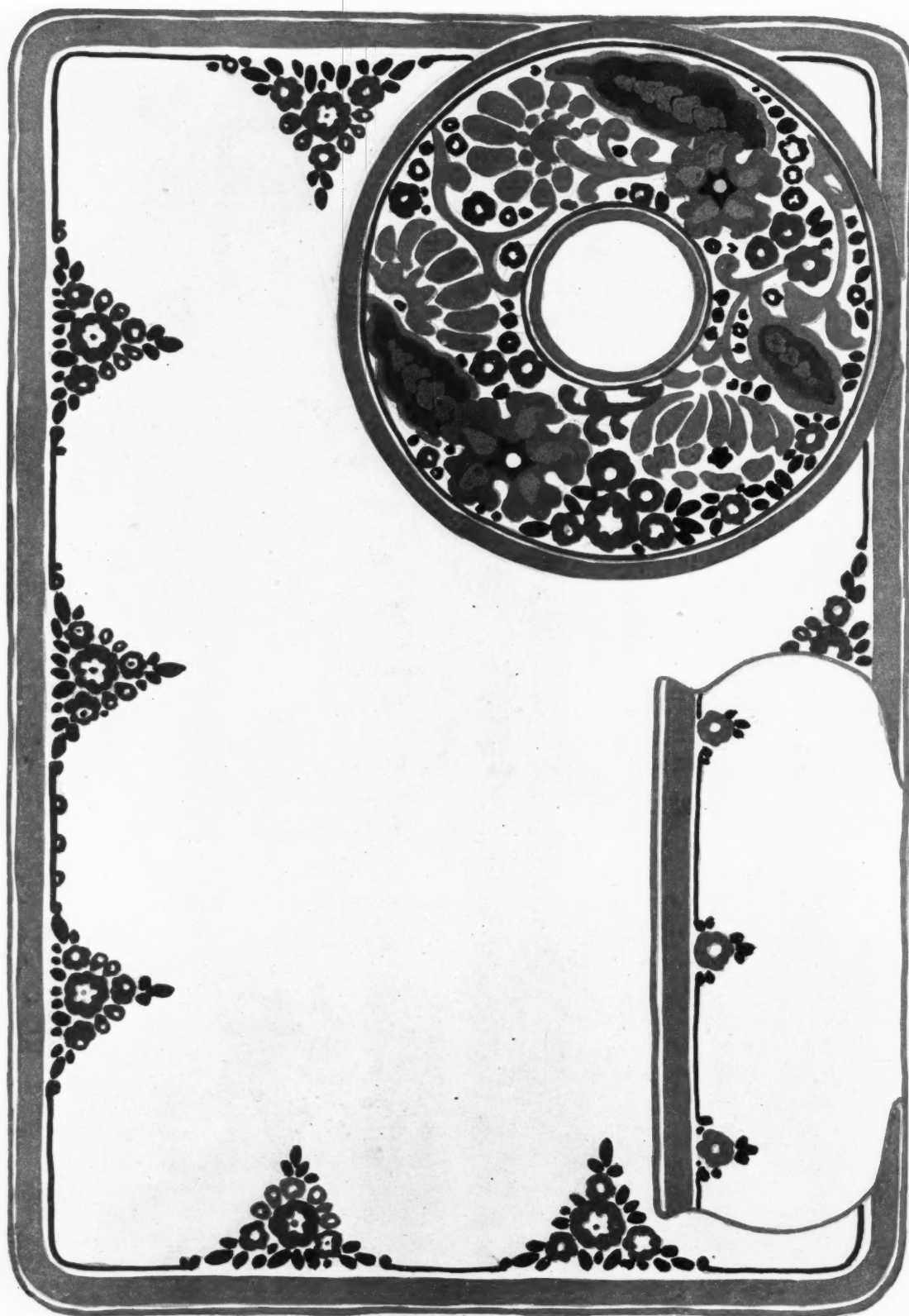
with Banding Blue and the buds and small stems in Ruby. The background should be dusted on with five parts Grey and one part Banding Blue. The leaves are Light Green which has been toned with grey and blue.



VASE DESIGN—ALBERT W. HECKMAN

(Treatment page 84)





HAIR RECEIVER AND COMB TRAY ADAPTATION OF COLOR SUPPLEMENT

To be done in enamels in colors like those in the supplement plus gold in the dark lines and spots.



## BEGINNERS' CORNER

WALTER K. TITZE - - - - Assistant Editor

## MIXING BOWL

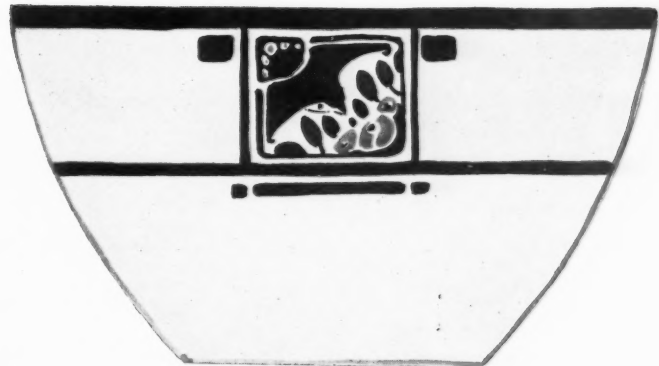
USE mixing bowls of yellow which can be purchased at any department store. When decorated with enamels they are most attractive as a salad bowl.

Fire as Belleek and only one firing.

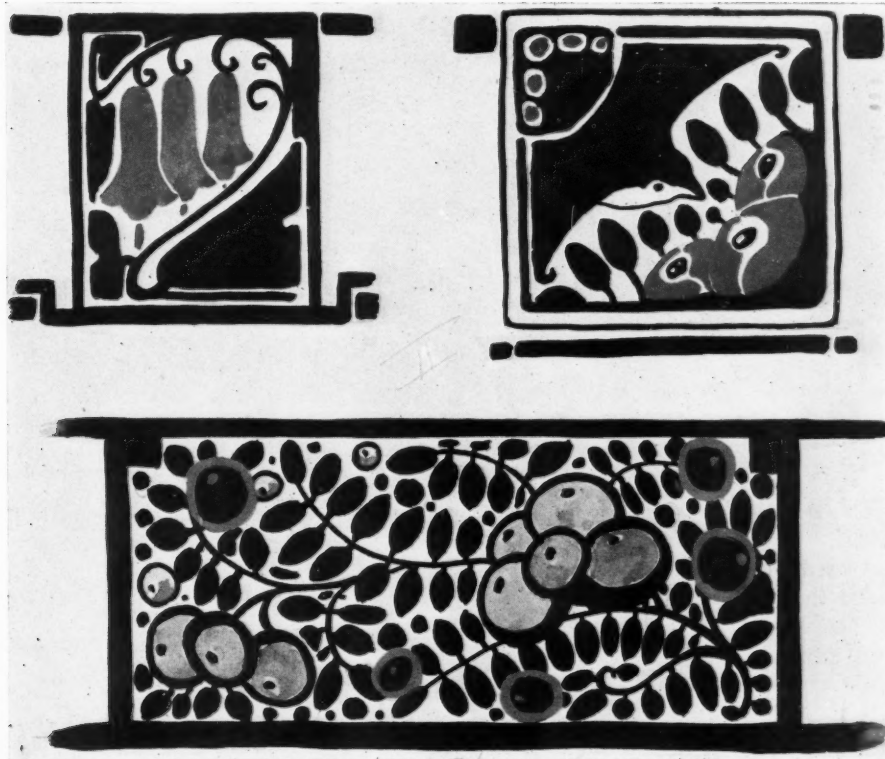
I. Dark bands, lines, etc., Brown Grey enamel; bell shape flowers, Orange No. 3.

II. Dark bands, bird, leaves, etc., Antwerp blue; light tone, Turquoise.

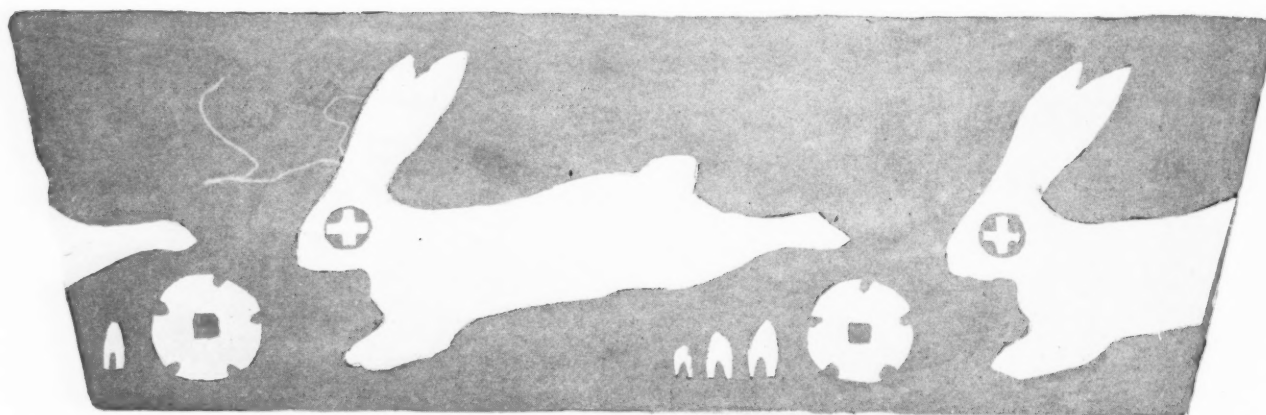
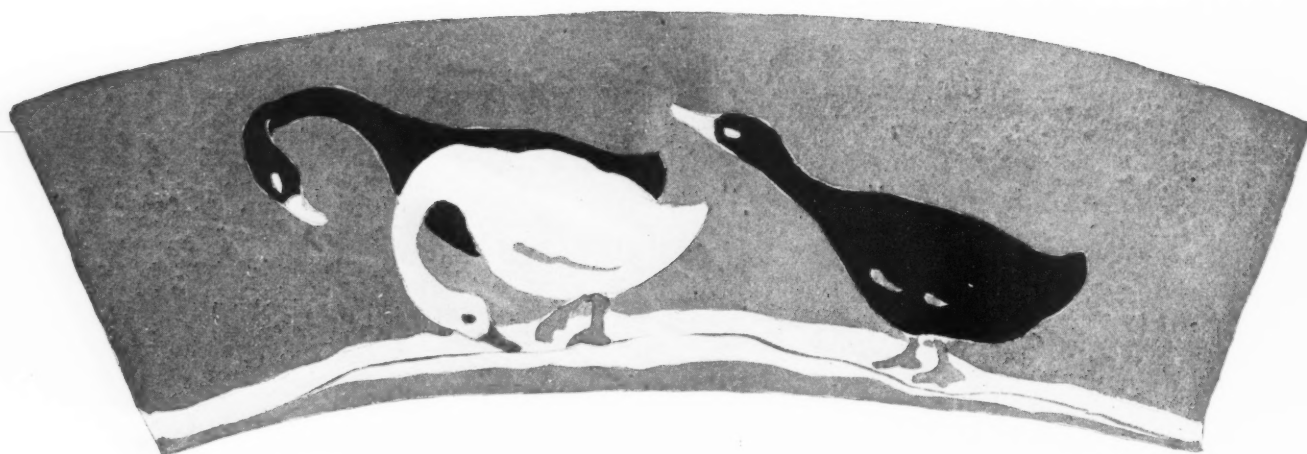
III. Dark tone, Black enamel; light flowers, Citron Yellow; dark flowers, Orange No. 3; centers, Orange Red; dots, Orange Red.



MIXING BOWL—W. K. TITZE



MOTIFS FOR MIXING BOWLS—W. K. TITZE



### GEESE AND RABBITS

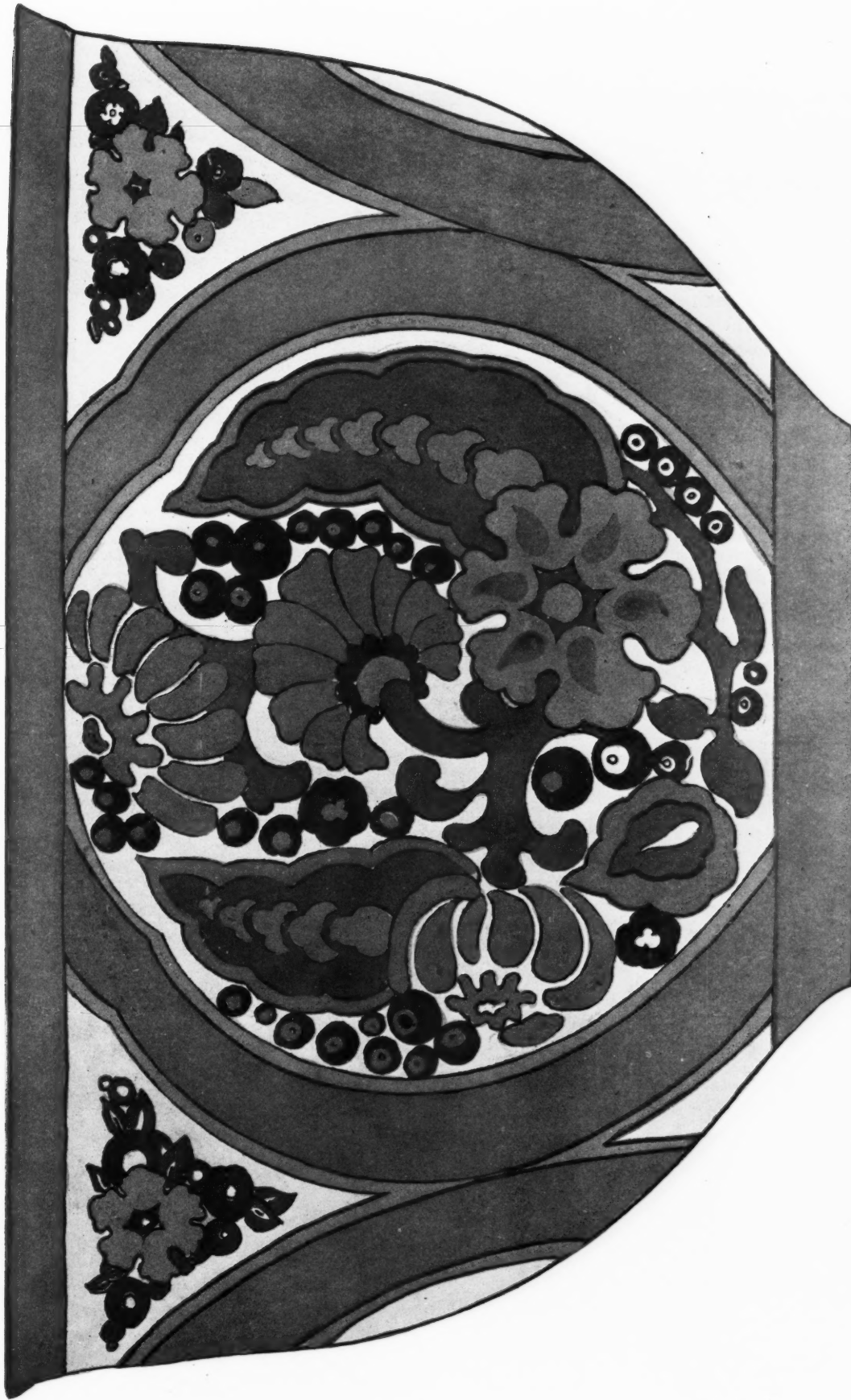
*M. L. Arnold*

THE war, which increased the cost and decreased the amount of paintable china, gave people time to experiment with various cheap materials. Pottery bowls, yellowish in color, known as rabbit feeds, decorated with bold simple designs, make excellent baking dishes. They come in many sizes and are quite cheap.

The geese (there are three groups on the bowl) are grey and white with orange bills and feet and walk upon a strip of pale green grass.

The bunnies are grey and they leap over pink flowers with green leaves. Their eyes are pink and yellow, crossed, no doubt with excitement over the temperature of the oven in which they are placed. They are, of course, done in enamel.





BOWL DESIGN ADAPTED FROM COLOR SUPPLEMENT

Same color scheme as color supplement.



## VASE DESIGN (Page 79)

*Albert W. Heckman*

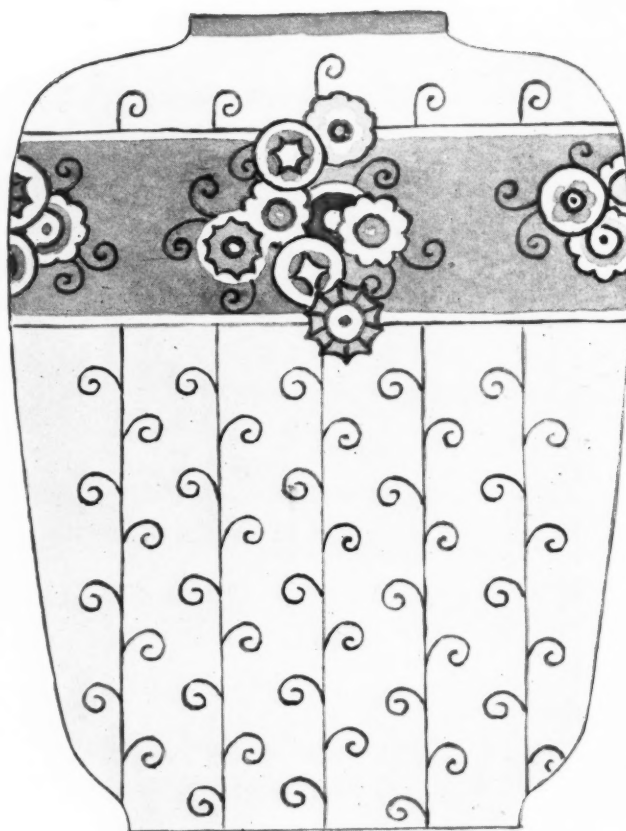
**T**REATMENT No. 1 for Satsuma—This design when applied to a Satsuma vase of this shape should be done in enamels. The background should be left the natural Satsuma color and Gold may or may not be used.

With Cherry Enamels the following scheme may be used: Cadet Blue for the bands at top and bottom of vase and the leaves and stems of motif. The flowers and buds are Amethyst with Wisteria in the largest light area in the top flower, the smaller one below and in the buds at top and bottom of design. Peacock Green is used in the center parts of the leaves, the small leaf forms at top and bottom of vase and in the narrow white bands around the design.

With Mason Enamels—This same scheme may be carried out using Austrian Blue, Lilac and Oriental Turquoise. With the use of Best White and a little Rose Madder, two tones of Lilac as noted above may be made.

If Gold is used in this design with enamels on Satsuma, I would vary the scheme, using Cobalt Blue and Emerald Green for leaves and bands in design, Rose Madder and Persian Red for flowers and buds and Matt or Unfluxed Gold for background of design at top and bottom.

If this design should be applied to white china on a vase or lamp bottom of this shape, I would paint in all the black parts as illustrated with Copper Lustre and fire, then I would paint with Yellow Brown Lustre and the rest with Orange Lustre. Fire again and then fill in the background of top and bottom with Gold. Then fire and finally wash the whole piece with a thin wash of Yellow Brown Lustre.



VASE, CONVENTIONAL FLOWER FORM—MARY L. BRIGHAM



PEACOCK MOTIF—NELSON GROFE



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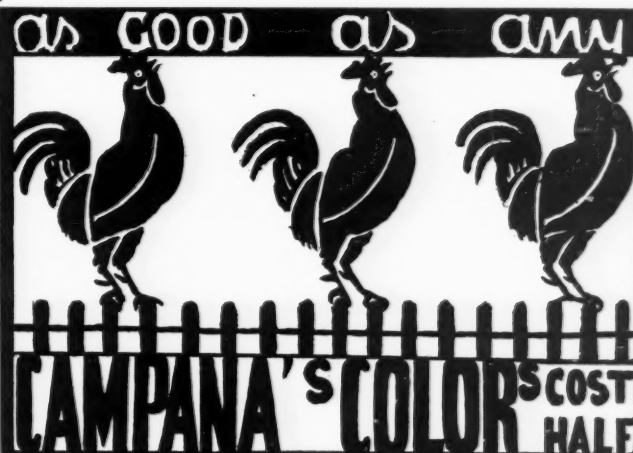
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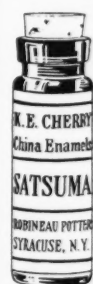
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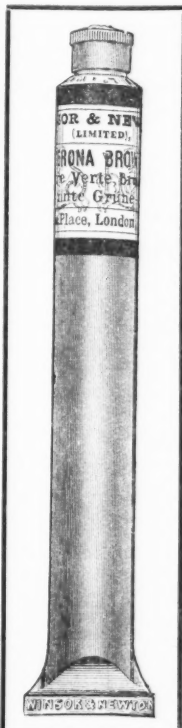
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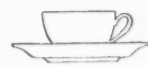
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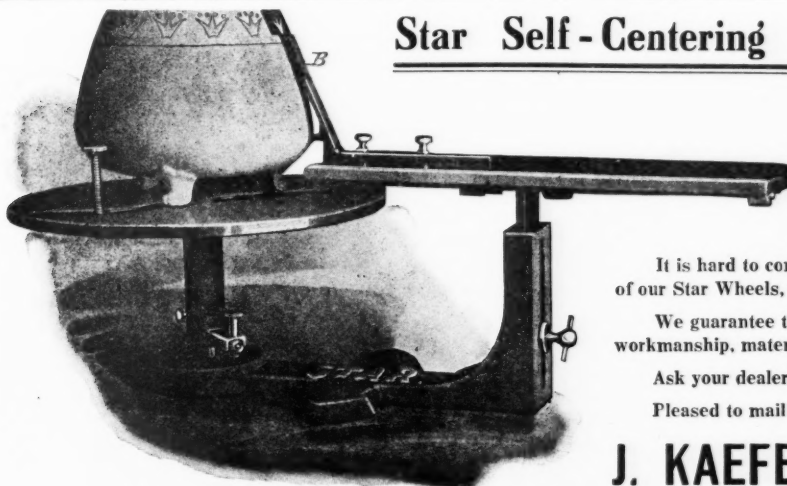
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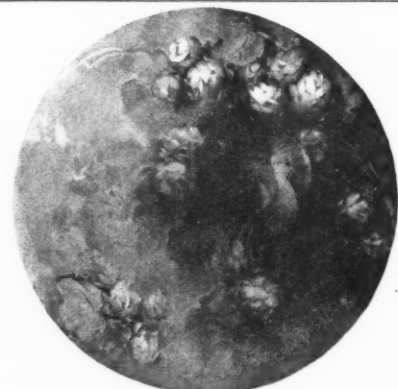
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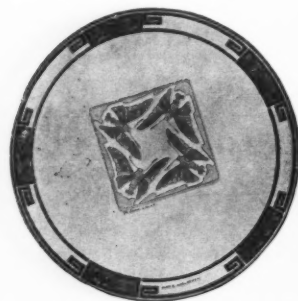
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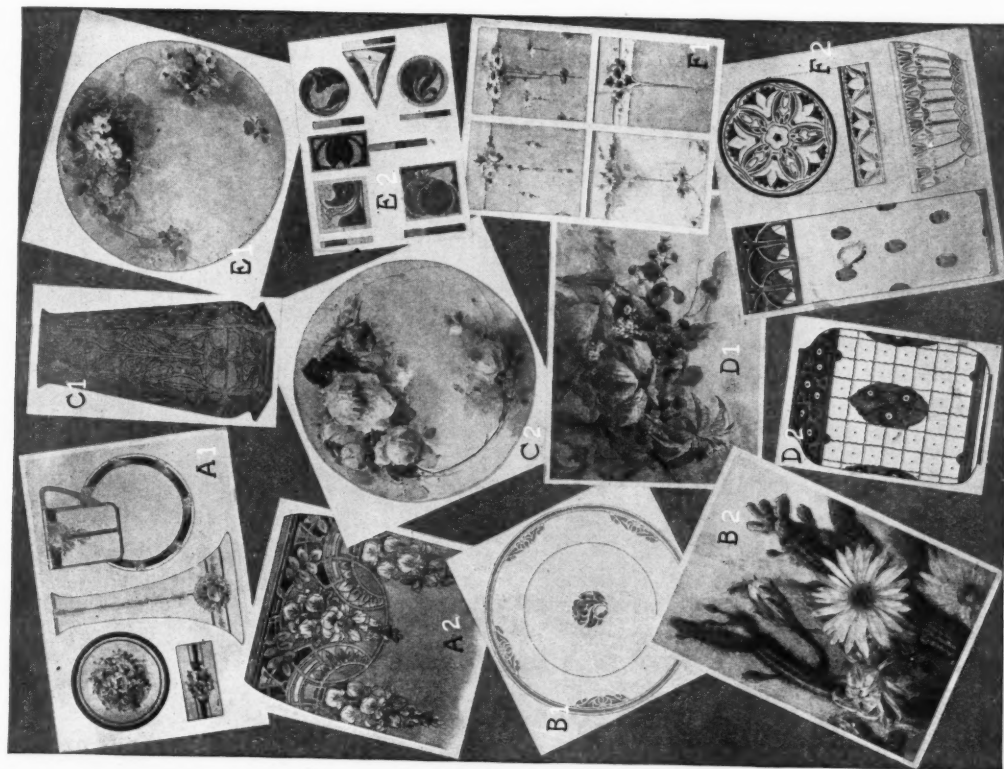
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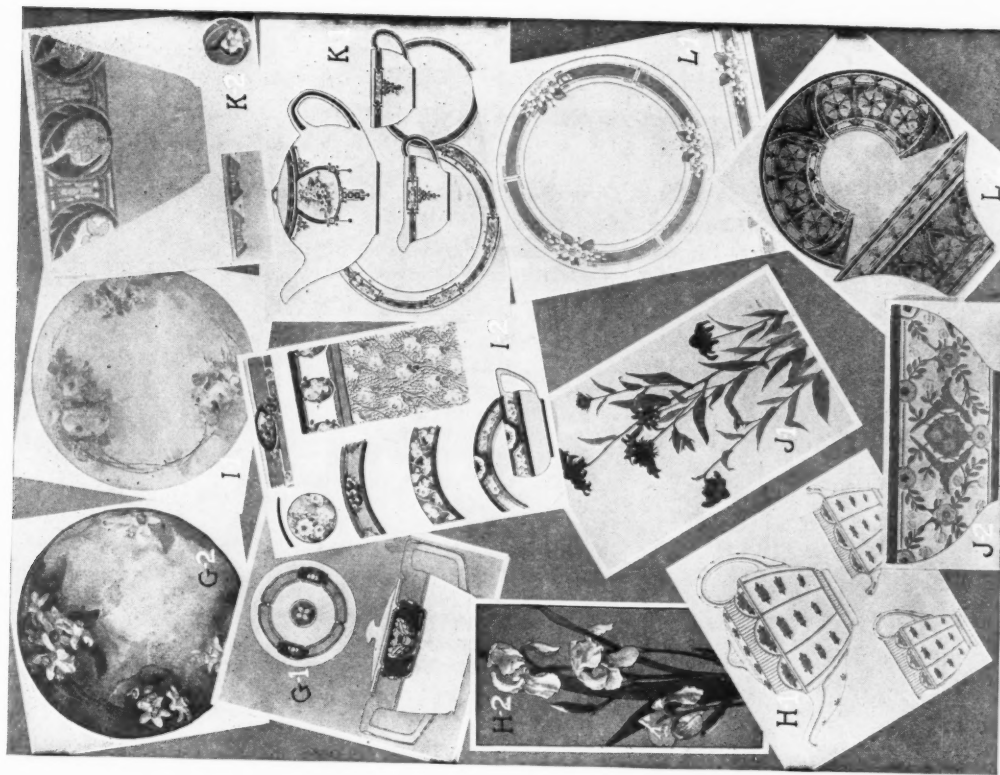


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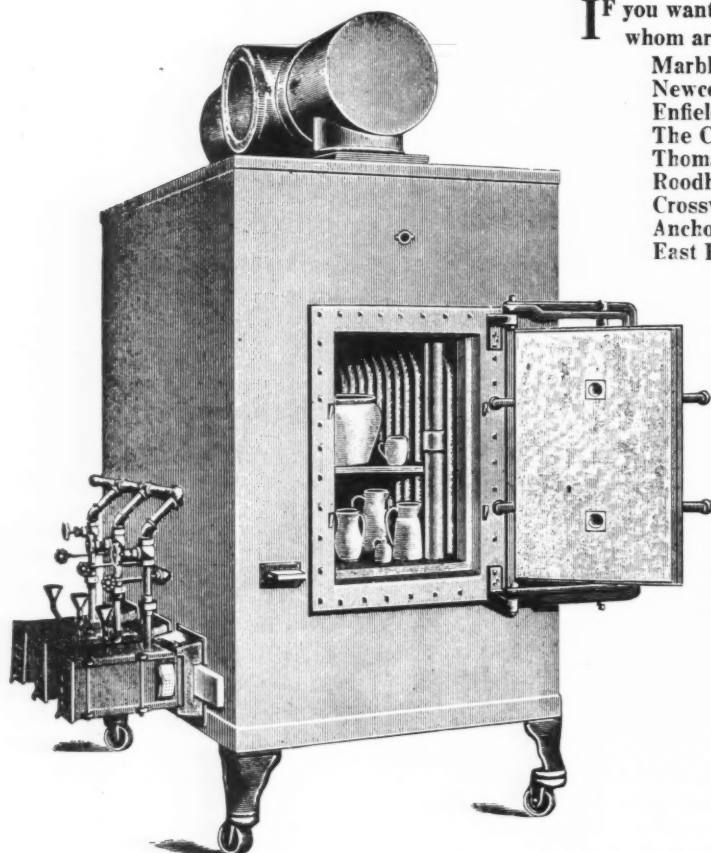
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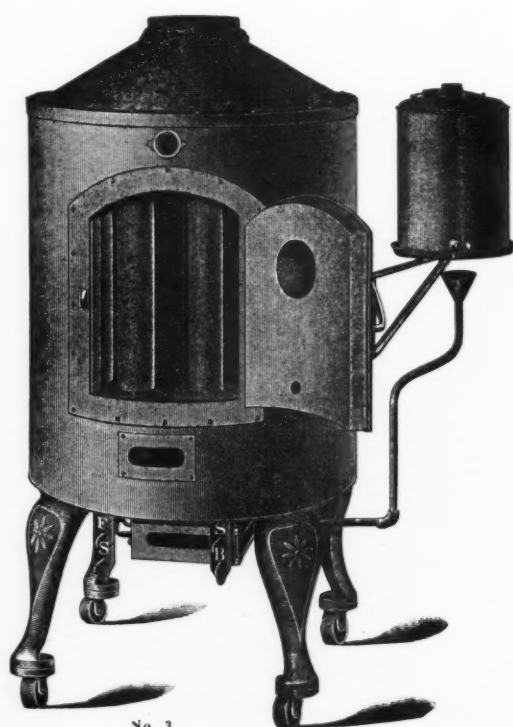


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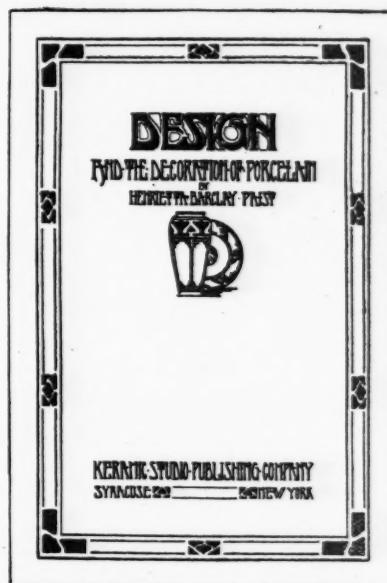
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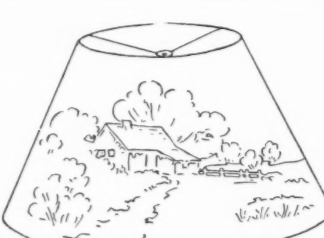
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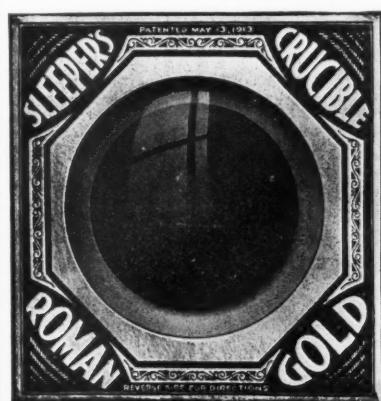
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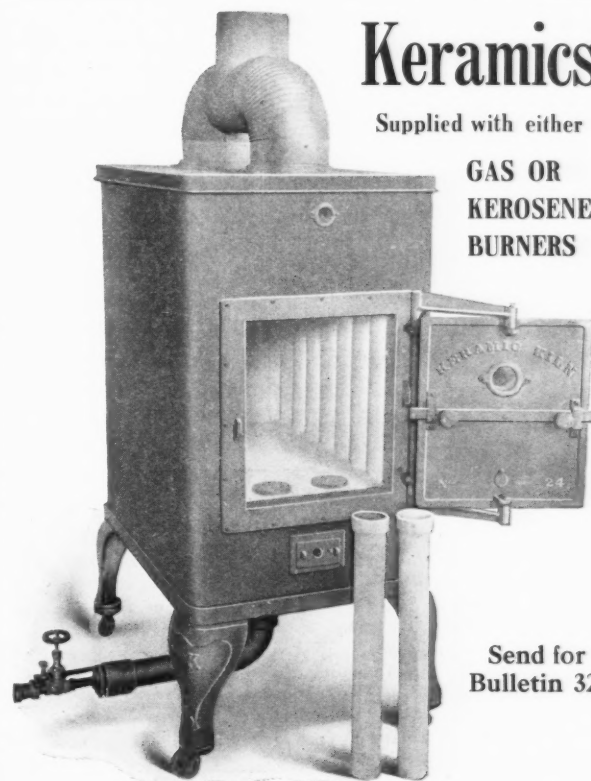
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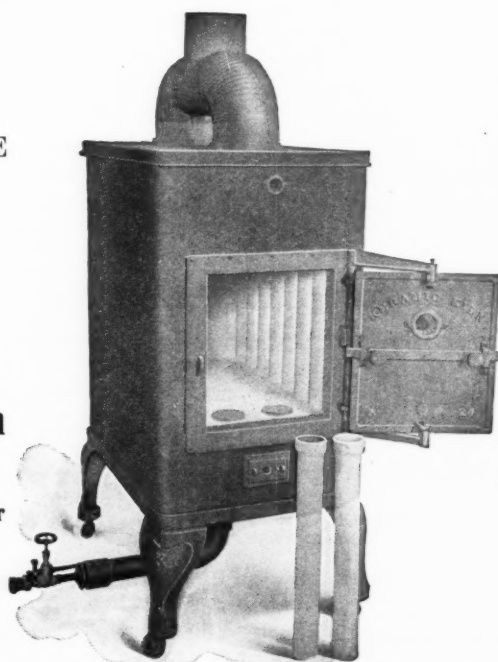
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